UNIVERSITY OF TORONTO
FACULTY OF MUSIC

The Thursdays at Noon series is made possible in part by the Jay Telfer Forum Endowment fund.

University of Toronto Faculty of Music presents:

2024 John R. Stratton Visitor in Music: Will Crutchfield, conductor
Master Class III: Bel Canto Opera Arias

Featuring singers from the Faculty of Music with Sandra Horst, pianist.

Thursday, February 8, 2024, 12:10–2:30 pm | Walter Hall, 80 Queen's Park

PROGRAM

Nel furor delle tempeste (*Il Pirata*)
Vincenzo Bellini (1801-1835)
Lyndon Ladeur, tenor

Credo in un Dio crudel (*Otello*)
Giuseppe Verdi (1813-1901)
Peter Bassmahon, baritone

Una voce poco fa (*Il barbiere di Siviglia*)
Gioachino Rossini (1792-1868)
Ellita Gagner, mezzo-soprano

Ah! fors'è lui…Sempre libera (*La Traviata*)
Giuseppe Verdi
Anaïs Kelsey-Verdecchia, soprano

Cruda, funesta smania (*Lucia di Lammermoor*)
Gaetano Donizetti (1797-1848)
George Theodorakopoulos, baritone

Alternate:
Prendi, per me sei libero (*L'elisir d'amore*)
Gaetano Donizetti
Nikan Ingabire Kanate, soprano

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

Named for a great collector of vocal music and historical recorded sound, the John R. Stratton Visitor in Music brings distinguished specialists in the field of voice, opera, and collaborative piano to the Faculty of Music. We are grateful to Stephen Clarke, trustee of the Stratton Estate for his generous support of the Faculty of Music.

Will Crutchfield has divided his opera career between conducting, musicology, and education. As Director of Opera for the Caramoor International Music Festival from 1997 to 2017, he has conducted over 30 titles by Rossini, Donizetti, Bellini and Verdi with the Orchestra of St. Luke's and soloists including Lawrence Brownlee, Angela Meade, Vivica Genaux, Hao Jiang Tian, Ewa Podleś, Sumi Jo, Jennifer Larmore, Georgia Jarman, John Osborn, Michael Spyres, and Hei-Kyung Hong. He has also held posts as Music Director with the Opera de Colombia (Bogota) and Principal Guest Conductor of the Polish National Opera (Warsaw), and has made guest appearances with many theaters, including the Rossini Opera Festival (Pesaro), the Canadian Opera Company, the Washington National Opera, and the Minnesota Opera among others.

For Ricordi and the Fondazione Rossini he prepared the critical edition of *Aureliano in Palmira*, also conducting the production at Pesaro that won first place as "Best Rediscovered Work" in the 2015 International Opera Awards. In the same year he was named a Fellow of the Guggenheim Foundation in recognition of his operatic work, and in 2017 he was named as one of Musical America's thirty "Movers and Shapers" for his leadership in innovative training and performance. In 2020 he was featured in The New York Times for his first-ever reconstruction of Beethoven's sketches for the lost tenor aria from the 1805 opera *Leonore*. His other reconstructions include Donizetti's unfinished Symphony in E Minor, the only known full-scale concert symphony by a major Italian composer of the 19th century.

He has contributed articles on historical performance practice to the New Grove Dictionaries of Music and numerous scholarly journals, and is currently completing a book on the same subject for Oxford University Press.

UPCOMING EVENTS:

Tuesday Noon Series: Singers in the Comprehensive, Music Education, and History, Theory and Culture streams in Performance
Feb. 13, 12:10 pm | Walter Hall

Tuesday Noon Series: Black Women of Song
Feb. 27, 12:10 pm | Walter Hall